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APRIL 77



the news and views of pssa

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COVER

A PRIZE OF A ROLL OF EKTASOUND
FOR THE FIRST MEMBER WHO
GUESSES THE AUTHOR CORRECTLY.
ANSWERS ON A POSTCARD TO
P.O. BOX 2007, JOHANNESBURG,
2000.

SECRETARY
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609-3812

Viewpoint

JUDGE AND JURY

There are many topics which seem to come up for an airing with almost predictable regularity. By far the most popular - or unpopular - is without doubt judging.

Keeping one's eyes and ears on Salons, Competitions, Club Bulletins, etc, the hoary tales one hears of judging sometimes make one's hair curl. From these random snippets one can but feel the job of a judge must be the most thankless, soul-destroying and courageous one there is.

If you were judging cats or dogs for instance, they either conform to kennel club or breed requirements, or they don't. The animal is either obedient to trial rules or its not. But, perhaps because of its artistic connection, photography and the judging thereof is just that much more difficult.

The next time you hear someone slamming a judge, its probably because he was awarded a bronze and he knows it was good enough for a gold, or something like that. Is this the fault of the judge? When you say to someone 'will you judge this', apart from the basic requirements of the entry, are you not in effect saying 'what is your opinion?'

Put yourself in the hot seat. You have two prints for final judging. One of them will get a gold medal. You check print 'A' for composition, focus, tonal harmony, balance, contrast, reticulation, fish moths, you name it. After the third degree you admit to yourself its perfect, it even has impact, human interest, pathos, humour, its a winner but so is print 'B'. Both prints are let's say worth nine and a half out of a possible ten. You rack your learned photographic brain to no avail. Not one iota of superiority comes to light in either print. Which one are you going to give the gold to? If you were a computer you would declare a draw from the statistics given, but you are a human being, fallible and able to be influenced. However impartial and fair you are, in your opinion you may prefer print 'A', and its that small human touch that will give 'A' the gold.

Exhibitor 'B' will of course be only too keen to tell everyone what an ignorant idiot you are and how little you know about photography. He's wrong of course, but he doesn't think so.

When you enter a competition, you automatically agree to abide by its rules. When you ask someone to judge - providing he knows his oats - you should also agree with his decision. For in a situation like the one above you got his opinion and after all, stripped of its technicalities, isn't that what you asked for anyway?

If there is going to be bickering, remember one judge is going to give one answer. Perhaps an argument in favour of panel judging? Or in favour of broadening shoulders? - think about it.

NEW MEMBERS



Since 'NEW MEMBERS' was last published in the January issue there have been a number of "additions to the family" and we have great pleasure in welcoming the following new members and trust that they will only gain by their membership of PSSA:

Mr JA Turner
Howick

Mr PJ Britz
Pretoria

Mr G Germanis
Bulawayo

Mr SW Savage
Bedfordview

Mr & Mrs RJ Koch
Johannesburg

Mr DP Ras
Evander

Mnr FW Groenewald APSSA
Pretoria

Mr & Mrs H Manson
Strand

Mr RJ Wickens
Pretoria

Mr AD Walker
Vanderbijlpark

Mr BH Rogers
Johannesburg

Mr SM Hardy
Florida

Mr DC Macdonald
East London

Mr A Kruger
Vereeniging

Mr R van Aardt
Port Elizabeth

Mr LNJ du Plessis
Windhoek

Mr HP Vos
Vereeniging

Mr GL Bracco
Johannesburg

Mr J Dreyer
Newcastle

Mr M Pon
Johannesburg

Miss M Haynes
Johannesburg

Rev Bro Bernard FMS
Johannesburg

Mr AC Edgecomb
Krugersdorp

Mr PJ Brennan
Vanderbijlpark

Maclear Camera
Club

St Albans College
Pretoria

Christian Bros.
College
Kimberley

President's Proscenium

Once again I am going to try to give you my personal (and consequently biased) view of what is going on in both the upper and lower strata of PSSA. Our fabulous editor whilst heavy on flights of fancy and literacy humour is a bit light on club news and daily activities - I hope I have time to help him in this field. (If you can't read this you'll know the heavy hand of censorship has been at work - how will I know if its not there, asks you, then ask me says I).

The Executive's latest achievement has been an all time record of a meeting which went on till nigh 3 am in the morning. If this sounds impossible let me inform you that at 12.30 am when the meeting was tapering off and the Pretoria delegates who think the distance between Pretoria and Florida is greater than between Florida and Benoni, had retired, Ben Mulder of the Golden part of the Free State - Welkom - produced not a gold bar but a bombshell in the form of difficulties over this year's Congress. This kept us awake until the early-early hours but most of the problems were solved and the Congress is very much ON! However, I wish some of the dissidents in Welkom would phone me to discuss some of their problems. Talking often clears the air. Miss this year's Congress at Welkom at your peril, reader, for this is to be another like the George Congress run by a handful but still talked about as a model of its kind.

Guess where next year's Congress is to be held - Rustenburg - yes Joyce Futchter has undertaken this mammoth task and already plans are under way. It will be interesting to see how these smaller centres, Welkom and Rustenburg, produce their shows as a follow-up to the magnificent Johannesburg and Pretoria Congresses. Of course, these will be "fun" Congresses as against Pretoria and Johannesburg's instructional ones. I think both kinds have their place in our lives and both are important.

You will be glad to hear that by

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allowing a few advertising slides to be screened in our permanent exhibition in the Carlton Centre we have earned R600 so John Magill's brain-child is now beginning to be a money-spinner. The next time we earn advertising revenue we shall have paid for the exhibit. Don't forget to help Nat Cowan with material - this exhibit consumes material as TV does and you will always be given credit for your exhibit. I saw Springs Colour Slide Club's show and was most impressed to see the number of people simply sitting in front of the screen - too many for us to even get a glimpse till some viewers moved on. If you are worried about damage and fading four of my slides were in for about six weeks with not the slightest sign of fading.

Louis Marais of Pretoria (ex AFO Chairman) has taken over the Print Chairman's position and we are expecting him to consolidate the good work started by Graeme England who has had to hand over to Louis, due to the pressure of earning his daily bread - maybe he should have resigned his job instead.

You have no doubt heard that the publisher of our colour "IMAGE" has declined to continue as he cannot obtain sufficient advertising. I am negotiating with a much larger organisation and hope to be able to have an answer shortly. I shall be happier with new publishers as the previous one, by and large, ignored our Editor and was not able to implement publication dates etc. This should be overcome if we successfully conclude our new contract.

We should appreciate your help in a membership drive. The benefit to us is two-fold; obviously finance, but the main one is that we then spread our influence further and can then negotiate at all levels (government, trade overseas etc) with more force. Isn't it about time some of our Directors did something here - I particularly exclude Rudi Erasmus from this appeal as he is tireless in promoting PSSA and not only obtains new members but even establishes new clubs. Would that all of us worked as hard as he does for PSSA!!

Recently my wife and I were invited to SABS in Pretoria for their annual Dinner and prize giving. What a delightful evening! Dinner followed by prize giving (the men are being overtaken by the ladies) and then an excellent show of slides - again featuring ladies, mainly without clothes - interspersed with graceful dancing acts given by a modern dancing team.

AFO club in Pretoria asked me to talk to them about Conservation - which some of you may know is my first love; after tea prints were evaluated and subsequently it was announced at 10 pm that there were 100 slides to assess. They sure make you work for your tea at AFO; even so, I thoroughly enjoyed my evening, and hope some of the silver awards will forgive me if they didn't get that gold.

See you next time round.

Les
---oOo---

SALON SCENE

SOUTH AFRICAN INTERNATIONAL CIRCUIT

16th Border - P Filmer, PO Box 147,
East London 5200.
Closing 8.6.77
Final posting 22.7.77

37th South - CO Birch, PO Box 67998,
African Bryanston 2021
Closing 3.9.77
Final posting 24.10.77

Cape of - Ted Dickinson FPSSA ARPS
Good Hope AIIP, PO Box 2431, Cape
Town 8000
Closing March 1978

Durban - Eric Norman, PO Box 1594,
Durban 4000
Closing June 1978

25th Wits - No details yet
Closing September 1978

SOUTH AFRICAN NATIONAL CIRCUIT

Bloemfontein - Hans Korrubel, c/o
Bloemfontein Camera Club,
PO Box 2076, Bloemfontein
9300
Closing 16.5.77

Vanderbijlpark - Shutterbugs Photo

Club, PO Box 813,
Vanderbijlpark 1900
Closing 26.7.77
Final posting 31.8.77

Welkom - Ben Mulder, PO Box 14, Welkom
9460

Closing 7.9.77

Final posting 4.11.77

West Rand - early in 1978 (1.2.78)

Cape of Good Hope - National (Slide
Series) Diaporama
Ted Dickinson
FPSSA ARPS AIIP
PO Box 2431, Cape
Town 8000
Closing March 1978

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REGALIA

NEW SELLING PRICES

PSSA Badges (small)	R1,95
Slide boxes	R1,80
Print cases (wood)	R12,75
Infinity ties	R3,75
Infinity brooches	R1,95
Slide light boxes	R35,00
	+ railage
Carved wooden trophies	R7,50

Reg Ansell

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SUBJECTIVITY, OBJECTIVITY, SENSITIVITY.

M BAUER
FLORIDA CAMERA CLUB

There was once a fashionable joke along the following lines "the airways pilot addressing his passengers suggest that on arriving at Jan Smuts all passengers set their watches back twenty-five years".

It is February 1977 and we are almost through the twentieth century. As I look around me at various salons and club evenings, I feel inclined to perhaps follow the suggestion of the airways pilot and set my watch back, not only twenty-five years, but perhaps forty years.

As a camera club member, I have had the dubious privilege of listening to the criticism of various members work by invited judges and although some

of their opinion is to be valued, there are numerous shortcomings. One that sticks out is the lack of people who have studied with any seriousness art, and photography is an art form of the 20th century.

Judges are taken from the ranks of amateurs, they have normally spent years taking photographs, developing dark room techniques and know their work, according to the "golden rules". Anyone who has accumulated enough "points", "stars", "credits" can become a judge.

The criteria for judging a photograph becomes flexible and varied with the judge actually admitting to having personal preferences - subjectivity instead of objectivity.

In the course of judging a piece of art, whether photography or painting, subjectivity plays no part as this would remove us from the aesthetic value, and toward human reasoning. We are all entitled to have value judgements, but these are personal and full of prejudices, so should therefore remain personal. Art forms require 'open' minds, free of moral and sentimental values.

How often does one sit through an evening's criticism, listening to a judge refer to his personal likes or dislikes. Is it not time that camera club members started to question value judgements.

A piece of art needs to be judged in its entirety, without reference to another piece of work. The criteria for judgement should list, basic design (composition), texture, format, author's concept in regard to subject matters, technical ability, recognition of author's particular style and mood - sensitivity on the part of the judge.

Must a photographer reproduce over and over again what was achieved 25 years ago, are there no new areas in the art of photography to expand into without the confines, restrictions and inhibitions of the 'golden rule' and judges who sit back and say "this picture does (or does not) tell me a story"?

It is no wonder that in this stifling atmosphere really meaningful work is not shown, members drop out, those who have had special training in

photography at art schools and many professional photographers decline to join camera clubs.

Will objectivity and sensitivity replace subjectivity and sentimentality. With the development of technology in photography and the assortment of equipment aiding the photographer in picture taking, there seems a need for the development of concepts regarding photography.

What should a photograph relating to the last quarter of the 20th century look like??

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CONGRESS '77

Ben Mulder and his team are working overtime in last minute organising for this Congress, to be held from 7 to 11 October 1977. This promises to be a most interesting Congress with the "action-in" theme, and two most distinguished lecturers. Be sure to confirm your annual leave for these dates, or you might be sorry afterwards.

A detailed programme of events and lectures will appear within the next month or two, so be on the lookout for this through the post and in "Image". By this time I am sure that you would like to know who the VIP visitors will be, so let me introduce you to

- (i) Mr Ray Beaumont-Craggs FRPS and
- (ii) Mr Edwin Appleton FRPS.

(i) Mr Ray Beaumont-Craggs FRPS

Ray is well known in the United Kingdom and on the Continent of Europe for his presentations in dual-projected slide-tape (Diaporamas). He introduced this method to Britain in 1965 and three years later was the first person to receive a Fellowship of the Royal Photographic Society for productions in this medium. He is now a member of the Society's Slide-Sequence Panel. Born in London, he has lived in France for the past 20 years and was, until recently, the Director of Audio-Visual Services at the Bibliothèque Internationale de Musique Contemporaine in France. At the moment he does freelance work and uses dual projection as an aid to language teaching in French schools.

Since 1969 he has written a monthly feature "Sound and Picture", dealing mainly with slide-tape, for the magazine "Amateur Photographer". He is also the author of the book "Slide-Tape and Dual Projection" (Focal Press), which is the only one on this subject in the English language.

To mention only some of his achievements; he has been a jury member (judge) at most of the major European Diaporama Festivals and competitions and last December was Chairman of the International jury of the first London Festival of Diaporamas, organised by the RPS. For his own Diaporamas, he has received the following awards:

Grand Prix des Rencontres Internationales du Diaporama 1976

Challenge du Diaporama 1977

Kodak Cup 1977

Trophy of the National Federation of French Photographic Societies.

(ii) Mr Edwin Appleton FRPS

Edwin is by profession a Church Furnisher with many contacts with customers in South Africa. He is married to Heather, who he says, is only interested in photography to criticise his work, and they have three children who also have no further interest in photography. He has been very keen on photography since he was 8 years old and has tried everything. He has always been well known as a monochrome print worker and exhibitor (and critic), but in the last few years has done a great deal of colour, both slides and prints. He has now forsaken colour negative for Cibachrome and has equipment that allows him to process the Professional Cibachrome in 20" x 16" size. He is also a member of the Audio-Visual Selection Panel of the RPS, member of Council of RPS, Secretary of the London Salon of Photography and President of Sutton (Surrey) Camera Club. He is also a most popular lecturer to Photographic Societies under the sponsorship of E Leitz (Instruments) Ltd. Believe it or not, he is also the Secretary of the Photoeurop Organising Committee 1976/77. And when time allows, he is an occasional contributor to the Photographic Press.

Mr Appleton is better known as the

man who won the "AGFA DREAM ASSIGNMENT CONTEST" where the prize was a trip with all expenses paid to any part of the world. He chose Mexico and has an illustrated slide lecture of his ten day visit there.

As you will notice, Mr Appleton is competent to lecture on Prints, Monochrome and Colour, as well as Colour Slides. And the most amazing part of all is that he also does Diaporamas! One of his sequences has been shown on BBC TV.

I am sure that this slight introduction will whet your appetite, so make sure your leave is arranged to attend Congress. More about our VIP's and Congress next month.

R Erasmus.

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DIAPORAMA

To date you have received all the news of this Division in "Image". This included the forthcoming PSSA Annual Diaporama Competition to be held at Congress 1977, rules for entering Diaporamas, cue sheets, etc. The cue sheets are now available from this Division at 6 cents per page.

The first page has details regarding name, title tape speeds used, identification, etc. The second page has space for continuing the slides (14). For each Diaporama you need one page no. 1 for details and 11 slides and as many page no. 2's as you require for the rest of the slides. If you have any difficulties please contact me and I will help you where possible to complete the forms.

I would like to stress a few important points which some people do not realise:

(a) If you are using one projector, it is still advisable to number even-numbered slides on a red dot or sticker, beginning with no. 0 and odd-numbered slides on a yellow dot or sticker. In any Salon or competition your sequence can still be projected on dual projectors by going according to the numbers and the cue sheet.

(b) Your sequence must have an identification on each slide. You cannot always write the complete on the slide but an identification of three

letters is the answer. For example, say the title is "My Holiday in Spain", the letters "HIS" can be used which should correspond with the identification on the cue sheet. If any slide is left out of a tray it can easily be traced to the author by referring to the cue sheets.

(c) Slide no. 0, which is the first slide, must always be a blank or dark slide. Here it is advisable to use that blank slide you usually get with your roll of film, or black-and-white film leader, as this does not leave your screen in complete darkness.

**NB - PSSA ANNUAL DIAPORAMA COMPETITION

This competition will be held at Congress 1977 in Welkom and the closing date is 3 September 1977. All entries should be sent to this Division at PO Box 623, Vanderbijlpark 1900. Entries will be pre-judged by Mr Ray Beaumont-Craggs of France and Mr Edwin Appleton of London who will attend Congress. There are two categories:

(i) The LEICA Trophy for the BEST REGIONAL ENTRY. Where are no official regions operating, it is suggested that Clubs in that area get together and have an inter-club Diaporama Competition to find which Diaporama will represent that region. (A club whose Diaporama is chosen to represent the Region may enter another sequence in category (ii)).

(ii) The BERMEISTERS Trophy for the best CLUB ENTRY. (This must be the work of at least three members and not an individual entry).

Only entries on the official entry form (available from this Division) will be accepted. If your Club or Region is entering, please write for an entry form. A fee of R2,00 to cover postage etc. must be included with all entries.

The entry forms are waiting, the judges have been arranged, the Congress is nearer than you think, so start making those DIAPORAMAS now.

Members are also reminded that this is their Division and a lot of pleasure can be gained from this medium of photography. But why not let others share your hobby

and experiences. Articles from you on this topic will be welcome and I am sure you will be able to help others with their problems. What about recordings? Any electronics experts amongst our members? We would appreciate articles on recording, commentary, music etc. Small items e.g. using a cardboard box lined with felt, and the microphone placed inside it, helps to prevent outside noises being recorded.

If we do get the response we anticipate, we might be able to publish a quarterly bound "DIAPORAMA NEWS".

Ideas on themes, competitions between clubs, etc. are articles needed for this news bulletin. So it is up to you to see whether we can do something about it.

Interesting to note is that in New Zealand, they have seminars for their Slide-Tape Division. Once a year at such a seminar, members bring along their Diaporamas and they are exhibited and discussed without any competition taking place. By this method members are stimulated with ideas and get the knowledge they need for improving their own work.

International Competitions

Here are a few forthcoming International competitions for members who would like to participate in this field of Diaporamas:

Closing
date

7 - 11.9.77

18e Festival International
du Diaporama Vichy 1.8.77
Ciné-Phto-Club de Vichy
Boite Postale 200
F 03207 Vichy, France

22 - 25.9.77

2e Internationaal Klank-
diafestival Amstelveen 1.8.77
P Williams
De Meerberg 15
NL 4344 Dorst, Nederland

27 - 30.10.77

3e Fest. International du
Diaporama Liège 15.9.77
F Oury
Rue Général Jacques 78 B 106
B 4920 Embourg, Belgique

Closing
date

27 - 30.10.77

11e Festival Int. du
Diaporama de Tourisme de
Tarbes 15.9.77
Festival du Tourisme
Place Ferré é,
F 65000 Tarbes, France

Benelux Festival T 4 Tienen 15.9.77
K Rimanque
Oud Kleerkoperstraat 24
B 3300 Tienen, België

You can write direct to these addresses for entry forms. When writing please ask them to send the entry forms by airmail.

That's all for now. I look forward to receiving your comments, suggestions, articles etc.

Rudi Erasmus
Chairman
Diaporama Division

S T O P P R E S S

The Diaporama Division will accept entries with reel to reel as well as cassette tapes in the PSSA Annual Diaporama Competition. All entries must, of course, be accompanied by a script/cue sheet.

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PRINT DIVISION

My predecessor made many appeals to members to participate in the affairs of the Print Division and he asked interested members to register. In the files I find the names and addresses of about 20 to 30 print workers all eager to participate. The only problem is that there is nothing to participate in.

I have given much thought to the activities of this Division and have had discussions with many people, and I have come to the conclusion that at this stage the only service we can offer is the judging of club prints (during the past month two such entries have been judged).

I do not intend duplicating services offered by clubs or competing with salons. This then rules out the judging of individual members' prints on a regular basis, because I feel that if a member cannot attend regular club meetings, he should join SA Postal Portfolios (see article elsewhere in this magazine).

It has been suggested that Print Division build up a library or prints for use as recorded lectures. It is very unlikely that workers would part with their prints and it seems that we will have to ask some of the top print workers to copy their prints on to slides and to prepare an accompanying tape. It must be noted that Kodak also have a number of recorded lectures which are of interest to the Print worker.

I have arranged arranged a meeting with members of the Print Division of the Camera Club of Johannesburg to discuss a programme of action.

Louis Marais
Chairman
Print Division

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POSTAL PORTFOLIOS

CALLING ALL PHOTOGRAPHERS

Southern Africa Postal Portfolios offers photographers in South Africa the opportunity of being able to join the only postal photographic club in South Africa. It is affiliated to PSSA, and has a cross section of members from beginners through to professional photographers. Although the headquarters of the club is in Natal, members come from as far afield as South West Africa and Cape Town.

WHAT DOES THE CLUB OFFER YOU?

The Club was originally founded with the idea of providing a service to photographers living in way out country areas where there was no access to a normal photographic club. Photographers were given the opportunity of joining this unique postal club so that they could share their photographic experiences with others, and learn how to improve their own photography. Operating on the system

every member in a group or circle comments on the slides or prints, the owner of the picture ends up with about 10 comments on his work at the end of a round. Likewise, for beginners, this system gives them the opportunity of being able to assess a picture as to its merits and demerits and helps to teach them the art of judging pictures. Since its inception when the original idea of planning a service for country photographers was fulfilled, the idea of a postal photographic club has spread, and many city photographers have now joined the club. These photographers who are mainly members of PSSA are also members of conventional photographic clubs, and are a great help to the country members.

INTERNATIONAL EXCHANGE

Another important service which Postal Portfolios offers to members is the International Exchange which has been established between SAPP and postal clubs in USA, England and Australia in both the colour and black-and-white sections. Members who join the International group as an additional extra to normal club activities, have the opportunity of being able to view the photographic trends in these various countries, and it is amazing how the style and subject matter varies from one country to another. The most ambitious project which Postal Portfolios has established is the Australia/SA/UK Print Test, as it is called, which is a 3-way photographic competition for print workers. Each country judges the work of the other two countries, points are awarded for each print, and the country with the highest points is the overall winner of the Test. South Africa were the winners of the 1st Test match and the 2nd Test is now underway. SA Postal Portfolios hope to maintain their lead over the other two countries.

ANNUAL CONVENTION

Each year an annual convention is held in a different area and members have the opportunity of getting together, meeting each other, and participating in photographic outings, viewing audio visual shows, and listening to lectures or guest speakers who are invited to attend. It is a social as well as a photographic gathering, and the whole family normally attends for photographic

and other activities organised by the Committee. The 1977 annual convention of SA Postal Portfolios will be held from 19 to 22 May at El Mirador Hotel in the Drakensberg.

Anybody interested in further details of SA Postal Portfolios, should contact the Hon. Secretary,
B Pacy-Tootell APSSA
67 Coronation Road
Malvern
Durban
4093

Tel. 44-2611 (after office hours).

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LECTURES

ATTENTION PRINT WORKERS

The following postal lectures are obtainable from the Kodak Slide & Film Library, PO Box 735, Cape Town 8000:

The lectures are described in the following order:

Code; Date produced; Ref. number; Title; Media; Duration; Description.

All slide lectures have script commentaries.

B; 1971; HT12; Chemistry and Manufacture of Photographic Materials. B & W; Slides; 30 mins; This slide lecture is of interest to the advanced photographer who wishes to learn a little more about the chemical reaction of the photographic process and the raw materials which are used in film manufacture.

A; 1968; HT13; Quality in Photographic Paper; Film; 25 mins; General informational film about photographic paper and its manufacture.

B; 1972; SM4; Developing and Printing; Slides; 35 mins; An easy to understand series of slides on this subject.

B; 1972; SM5; Developing and Printing; Slides; 35 mins; An easy to understand series of slides on this subject.

DEVELOPING AND PRINTING

These lectures are described in the

following order:

Ref. number; Title; Media; Duration.

T51; Developing and Printing; Slides; 20 mins.

T52; Let's Make an Enlargement; Slides; 20 mins.

T53; Print Finishing Techniques; Slides; 25 mins.

T54; Enlarging; Slides; 35 mins.

T55; How to Develop Black and White Film; Slides; 20 mins.

T56; Ideas Won't Keep; Slides; 25 mins.

T57; Let's make Colour Prints; Film; 30 mins.

LETTERS

LORTON PUBLICATIONS

Dear Sir,

Your readers might like to know that "PHOTOGRAPHY & TRAVEL" has a new editor, with effect from the May issue. Cecil Holmes, who has been editor for many years, will remain as consulting editor. The new editor is Darryl Lombard, who has been responsible for the layout and design of the magazine. He is a keen photographer himself; he has his own studio and is an ideas man.

Darryl is anxious to carry as much news as possible of interest to South African photographers. We should like, therefore, to keep in close touch with camera clubs, with a view to carrying club news, and in particular, news of exhibitions and salons in our magazine. We shall also welcome contributing articles, portfolios of pictures submitted by camera clubs, and transparencies for possible use as cover pictures.

Darryl's telephone number is 23-9338, and he would welcome a call from photographers and camera clubs, to pursue some of these proposals.

Yours sincerely,

JCN Carver

MANAGING DIRECTOR.

---oOo---

RECORDED LECTURES

The following lectures have recently been added to the Library and hiring conditions are the same as for films (see page 6 of January 1977 "Image"). All lectures are on Cassette Tape. Hiring fees are used to purchase additional tapes for lectures.

MPDRL 4 - Music for Films by J Leslie Rodgers FACI, plus pencil and paper game from IAC, UK.

MPDRL 5 - Film Anatomy by Ralph Bayne FACI, from IAC, UK

MPDRL 6 - Commentary for your Films by J Leslie Rodgers FACI, from IAC, UK

MPDRL 7 - Group Filming by Alan Sidi FACI, from IAC, UK

MPDRL 8 - At ease with Scriptwriting by Brian Dunckley from IAC, UK

---oOo---

---FROM THE CLUBS

Daily one reads in Club magazines of people who have done something quite outstanding for their Clubs or performed some service to photography in general. Humorous occurrences sometimes tickle your fancy too. In this column we feel we can pay tribute to these great people by reporting what comes our way. There may be some we don't mention. If this happens we probably haven't seen the report, so be sure and write to let us know/hear?!

CAPE TOWN PHOTOGRAPHIC SOCIETY

House Fund

We gratefully acknowledge donations from the following during February:

Ena Roberts, Joan and Lyndsay Forrest, D Kruger-Haye, Eric Vertue, F Busi, Louis Gordon.

Fruit

As he has done for many years Thys Louwrens has once again donated boxes of export Pears, Grapes and Apples. Tickets are available from the Receptionist. The winners announced on Wednesday, 6 April.

One Club raising money through great members!

CARLETONVILLE PHOTOGRAPHIC

In April we will be holding an open competition for which our good friend Doug Mego has promised to

come over from Krugersdorp to comment and judge.

Great co-operation.

DURBAN CAMERA CLUB

To kick off - a special announcement - our very own Bob Tarr walked off with a PSSA Gold Medal for the best pictorial slide on the West Rand Salon. CONGRATULATIONS BOB. Now with all those PSSA types who regard Durban as just another dorp take note!!

Congratulations Bob and Durban! I was fortunate enough to attend the West Rand Salon, the presentation of which was brilliant, and for those who missed it let me assure you Bob's winning slide was outstanding!

SABS CAMERA CLUB

Congratulations to those who were successful in the West Rand Salon, especially to Les Oates for his "full house", and to Tony Boschhoff for his Gold Plaque and Certificate of Merit.

Congratulations to Louis Marais APSSA of AFO who has been appointed Director of the Print Division of PSSA. Our congratulations also to Frans Groenewald and Ignattius Schutte also of AFO, and to Eric Harper of PPS, all of whom were recently awarded their Associateship of PSSA in colour slides. Is it not time that some of our top slide workers thought about sending in a panel of slides to PSSA. Come along Tony, Roland, Wendy and the rest - have a go!

VEREENIGING PHOTOGRAPHIC SOCIETY

This meeting will be held on the 5 April and Mr Chappy Vernon and Mr Maurice Lurie of the Stilfontein Camera Club have been invited to judge the proceedings on this particular evening. These two gentlemen will also be putting on a Diaporama (remember, new name for Slide Series).

Accodales for two more travelling judges.

KROONSTAD PHOTOGRAPHIC SOCIETY

Ons hartlike dank aan Sam Keogh, Corrie Coetzee, Paul Fick en LB Uys vir hulle mooi uitstalling tydens die Landbouskou. Hulle het ons klub 'n groot diens bewys en ons wil hulle geluk wens met die uitslae.

Fotografie brei uit.

CAPE CINE CLUB

Our gathering this month was well-attended and a number of guests were welcomed from the Chair, amongst them being Mrs Davis of East London, Mr Peter Brown and Mr and Mrs Roth. Also present was Mr Jack Coper - a visitor from the early days of the Cape Cine Club.

We are becoming quite famous - and the Fish Hoek Photographic Society have invited us to put on a show, which will materialise in June. Durban Cine 8 Club have asked us for a programme and, as this will coincide with her holiday visit, Doreen Earls will herself take the programme with her and be present at that meeting.

Cine also gets around! Have Chairman will travel.

JOHANNESBURG PHOTOGRAPHIC SOCIETY

At the February meeting Dave paid a well-deserved tribute to Colin Mead, who was chairman for the last two years, and has not taken on the job of salon director for Salon '77.

There's enthusiasm and dedication.

SHUTTERBUGS PHOTO CLUB

Our heartiest thanks to Alex Douglas (No. 1) for the tremendous effort that went into fabricating all those lovely trophies. These are indeed an adornment of anyone's showcase. Thanks also to Isla and Rudolph for their share of the work.

More than just taking pictures, that's Club spirit.

SPRINGS COLOUR SLIDE CLUB

Thanks

To Amy and Reg Ansell and to Harold Resnik, for their hard work in judging the Nature competition, plus assessing two lots of grading. We hope that we did not load you too much, and it was very good to see you again.

Farewell

To Beth Grundlingh APSSA, who, having joined both Bellville and Cape Town Photographic Clubs, finds that a long-distance connection to

Springs is now stretching it a bit too much! The Club wishes you "Good Shooting" and Good Fortune. We are sorry to lose you after a long and happy association.

So people, as you can see, its a "people" column, let's hear from you!

---oOo---

FOOD FOR THOUGHT

An interesting speech by Judge Marais, made when opening the Pretoria Interclub Competition.

"The first effort to evaluate photography within the disciplines of the fine arts occurred as long ago as 1853. Sir Charles Eastlake at that time happened to be in charge of both activities, namely president of the Royal Academy and also the president of the Photographic Society, then newly established to promote the purely aesthetic value of photography. The first meeting of the Society appears to have been devoted largely to a discussion of this question. The subject was introduced by a painter who was also a photographer.

The outcome of this discussion does not seem to have been very enlightening or even very wise. The line of argument was that photography should record natural objects "in accordance (as far as it is possible) with the acknowledged principles of Fine Art". One way, it was solemnly stated, in which the photographer could make his results "more like works of art" was to throw the subject slightly out of focus. He recommended liberal retouching as one of the aids in this direction.

Not particularly enlightening when it is quite obvious that the artist who used the etching avoided producing a result which resembled painting or drawing, it being recognised as axiomatic that one should not use one medium in order to imitate another medium.

But in Queen Victoria's Kingdom this copyist ideal found favour in the highest circles. A Swedish gentleman painter for instance used 30

negatives in order to achieve a painterly record of the young man's dilemma when he has to choose between on the one hand, a display of nude or semi-nude females, and on the other hand a group of modest well-covered virgins and matrons. The result could have been the work of a Renaissance painter in black and white, very edifying and in every sense of the word, false. The Queen bought it for her collection.

Still entirely within the artistic concepts of those days in Britain, about the time the Impressionists were preparing in Paris for the storming of the artistic Bastille of those days, a book appeared setting out the academic's rules of art painting, especially in regard to compositional practices as observed by the old school of painting. The book said that if you followed those well-tried precepts artistic success was assured. An author on the subject says: "The fault of the book lay not only in the assumption that rules set up for one art form can be applied to another, but also in its intellectual and academic approach to art".

This does not mean, allow me to interpolate, that if a print reminds one of a painting it should for that reason be down-graded. What is open to criticism is the effort, the conscious effort, to imitate paint on canvas. The camera should be used within the range of its own peculiar possibilities and limitations.

Another school advocated naturalism - which was towards the end of the century the high fashion in French literature - and promoted the theory that photography was potentially a great creative art. It was specifically postulated that photographic art need not observe the rules applicable to painting. (In parentheses one wonders what these so-called rules of painting were supposed to be. Were they representative of the academic school with all its contrivedness or did they derive from the Impressionists of the Seventies, or maybe from the hyper-modernistic van Gogh? Hardly likely. This was 1889, and Vincent van Gogh was then at the height of his artistic career and at the lowest point of popularity or even acceptances).

However, the naturalists believed that the artistic photographer should not feel himself bound by the rules of painting. Unfortunately, the very rules which they then formulated for the guidance of photographers, bore as to one half a relationship to literature and for the rest a reminder of pretty painting. This is how it was formulated: "Naturalism is an impersonal method of expression, a more or less correct reflection of nature (1) truth of sentiment, (2) illusion of truth of appearance (so far as is possible) and (3) decoration - are of first and supreme importance".

This was written after the Dutch Literary Movement of Eighty had, in the words of Willem Kloos, declared that "art is the most individualistic expression of the most individualistic emotion", in other words never a repetition of something previously said or painted by anybody else. The two views are irreconcilable, and not many years later the naturalists came to the conclusion that the mere reproduction of nature, however decorative, was not art. Its chief propounder then published a black-bordered pamphlet entitled "The Death of Naturalistic Photography".

And this uncertainty as to what constitutes photographic fine art lingers on to this day. Up to the 1960's, it is said, very few art museums have taken an interest in the subject, not because of any doubt as to the artistic possibilities of photography, but because no authoritative, definitive exposition of the principles determining artistic merit as distinct from technical perfection had been established. It is really only the Museum of Modern Art in New York that has a good collection of modern photographic prints in the category of works of art. Several European museums have started systematic collections. Amongst these are mentioned the Museum of Modern Art in Stockholm, the Stedelijk in Amsterdam and Essen Museum in Germany.

But even in 1977 I find a statement like this: "Photography must always deal with things - it cannot record abstract ideas". If this means that material representation of an abstraction is impossible, it is a statement of the obvious. If on the other hand, the author is saying

that abstract ideas cannot be reflected in a photographic print, it is obviously untrue. If modern painters can convey the most obstruse concepts in paint, there is no reason whatever why the photographer could not do it too, albeit by a quite different approach and method".

---oOo---

Winter School

UNIVERSITY OF THE WITWATERSRAND
JOHANNESBURG

Institute for Adult Education and
External Studies

Centre for Continuing Education

WINTER SCHOOL - PRESS RELEASE

Although in the past, the Winter School has been aimed basically at members of the Centre for Continuing Education, this year the School will be open to a wider range of academic and professional interests, and it is our intention to gear the topics and the promotions campaign to specifically professional, business and academic interests.

The theme of the School is "Media and Change: Obsolescence or Adaptability" and deals with the effects of future communication technologies on social processes, living patterns and urban form in relation to visual literacy, differing cultural perceptions, media content and man/machine relationships. Interrelated with this theme will be an investigation of Robert Ardrey's "Territorial Imperative" concepts, contrasted to Buckminster Fuller's "Utopia or Oblivion" thesis. Is man genetically pre-programmed to cause his own destruction? Are his cities simply a sublimation of his killing instinct or is he adaptable and will he be able to apply his intelligence, technology and resources to create happiness and abundance for all? What are the implications for computer society and will man be able to cope with the sociological, psychological and economic effects these technologies will create? Much of our technology has been constructed in a culture-free vacuum and has already shown signs of exceeding the bounds of sociological

and psychological acceptance.

These themes are of immense importance to the South African situation in terms of the business, management, political, economic, sociological and communication problems presently facing South African society. Existing in our society are elements of both first and third world societies living and working side by side. Obviously, the communication problems encountered, both mass and interpersonal, are immense and greatly exacerbated by differing cultural perceptions, sociological backgrounds and a political system geared to maintaining group ethnocentricity.

It is against this background that the Winter School has been arranged.

The programme has been divided into 3 topics, each topic extending across a 2 day period and divided into formal lectures, seminars/workshops and demonstrations. Following this article is a tentative programme which lists all the formal lectures which have been programmed.

We are still in the process of defining the workshop courses and seminars and therefore need to know whether you would be willing to participate in the school, what sort of equipment you would like to exhibit, what kind of facilities you will need and what topics any workshop you may like to organise would cover, in relation to the general theme.

The School will derive its income through course fees and exhibitors fees.

The course schedule is as follows:-

Attendance of:

	1 Semi- nar	2 Semi- nars	3 Semi- nars
Professional rates	R70	R100	R120
Students	R10	R15	R25
Academic staff	R20	R30	R45

Cost per exhibit is R150 for the week period, subject to the exhibitor installing and manning this equipment during the period of the School.

The University will provide security while the exhibitor should insure his

equipment against loss through fire, theft or any other cause.

Should you require any further information, please do not hesitate to contact us at 642-4965 during the day.

Keyan Tomaselli
Co-Ordinator.

MEDIA AND CHANGE: OBSCOLESCENCE OR ADAPTABILITY

Communications for survival, telecommunications media and the city, photography, the change agent, the wired city, the sociology of film and television, visual electronic environments and changing life styles are some of the topics which have been covered in a recent McGraw-Hill publication, "Media and Change". The authors, Keyan Tomaselli and John van Zyl are expecting this theme to include the South African component in a winter school to be held on the Wits campus during the first week of August, 1977.

The lectures, workshops and product exhibition will deal with the effects of present and future communications technologies on living patterns, person to person communication and urban form in relation to visual literacy, differing cultural perceptions, media content and man/machine relationships. The product exhibition will include a range of communication systems and related transmission devices, eg videophones, confavision, photographic and film equipment, interactive computer graphic terminals, satellite, communication methods, facsimile, television, tele-medicine, educational teaching aids and holographic images.

The underlying theme of the school will be the argument that the illiterate of the future will not be those who cannot read, but rather those who cannot see. Over 75% of all information that reaches the brain is from the eyes and it is therefore not surprising that man has constructed a culture based on visual relationships, colours and textures. We feel at home in visual space-uniform, continuous and connected. Our other senses are subservient to seeing. Before tasting, food must appeal visually. Musicians must pander to

the eye in dress and action. Musical scores must be visually attractive and are even exhibited. Few of us enjoy touching anything we have not first seen. Telecommunications, television and telephone have put everyman in contact with every other man, yet levels of comprehension and visual understanding remain as low as ever. On a personal level, man continues to find difficulty in communicating with his fellow human beings.

The advent of electronic communication has led to a revision of the old adage, "All the world's a stage" to "the world is not a stage but a TV documentary". The winter school will investigate the implications raised by this statement, how do people of different ethnic origins and cultural heritages interpret the same visual images. Why are black film directors better at communicating with black audiences than their white counterparts? Why do so few white audiences enjoy black films? How should advertising executives communicate with the black market? Why, in spite of efficient, instantaneous and cheaper electronic communications systems do people prefer face to face meetings? What is the acceptability of new forms of electronic and visual communications systems to their potential users?

Interrelated with the "Media and Change" theme will be an investigation of Robert Ardrey's territorial imperative concepts in contrast with Buckminster Fuller's "Utopia or Oblivion" thesis. Is man genetically pre-programmed to cause his own destruction? Are his cities, their linkages and communication networks simply a sublimation of his killing instinct, or is man adaptable and will he be able to apply his intelligence, technology and resources to create happiness and abundance for all? Will the application of existing and new communications technologies improve the quality of life or will they provide the rope whereby mankind will strangle himself in a technological straightjacket. What are the implications for computer society, and will man be able to cope with the sociological, psychological and economic effects that the technologies will create? Much of western technology has been constructed in a culture free vacuum and has already shown signs of

exceeding the bounds of sociological and psychological acceptance. If the videophone, which is a natural development linking the telephone to the television screen, has met with slow acceptance in the United States, what are the implications for South African Society, and more specifically, for homeland development. If literacy is measured in terms of a person's ability to see, then the illiterate of the future will indeed be those who cannot see.

An investigation of these themes is of immense importance to the current South African situation in terms of the business, management, political, economic, sociological and communication problems presently facing our society. Existing in our country are elements of both pre-literate and developed societies living and working side by side. Obviously, the communication problems encountered, both mass and interpersonal, are immense and greatly increased by differing cultural perceptions, sociological backgrounds and a political system geared to maintaining group, racial and language activities.

It is against this background that the Winter School has been organised. The programme has been divided in 3 topic areas, each topic extending across a 2 day period and divided into formal lectures, seminars workshops and product exhibitions. Further information regarding the product exhibition and course registration may be obtained from the Centre for Continuing Education. Tel. 642-4965.

Keyan Tomaselli
Co-Ordinator
Film Producer
Lecturer, School of
Dramatic Art, University of the Witwatersrand.

PROGRAMME

Mornings : Formal lectures
Afternoons 1.30 - 5.30 pm : Seminars/
Workshops

Day 1 - Monday 1 August 1977 -
MEDIA AND CHANGE: THE PROCESSES

Morning

1. Media and Change

Dr R Lee - Educational Technologist.

2. New Frontiers in Visual Communications - K Tomaselli - Audio-visual consultant

DISCUSSION

3. An Analysis of Visual Communications Systems - Dr J van Zyl - School of Dramatic Art
4. Photography, the Change Agent - A Veenstra - Educational Technology Unit

DISCUSSION

Afternoon

Media, McLuhan and SA Society

Demonstration of new forms of communication : Computer Graphics, Holography, Laser light, Computer movies - The sociological implications with special reference to South Africa.

New dimensions in scriptwriting.

The Visual element in Communication - a Cross Cultural Model.

Day 2 - Tuesday 2 August 1977

Morning

1. A Model for Evolutionary Perception - A Trowbridge - Creative Action.
2. Animated vs. Conventional films in communicating with the Black Community - Dr D van Niekerk - Dept of Information Design, Univ. of Pretoria
S Chalmers - Heyns Films

DISCUSSION

Tea

Media Stereotypes in black/white industrial relations - E Webster - Dept of Sociology
W Bacqua - Roberts Construction

Afternoon

The Need for Educational criteria with special reference to the Black Community.

Perception, visual literacy and needs - The Psychology of the Black Viewer.
Rescripting Promotional Films.

Day 3 - Wednesday 3 August 1977
MEDIA AND CHANGE: THE TECHNOLOGY

Morning

Privacy in computer society

Intelligent Robots and New Computer Technology - Dr D Brown, Dept of Applied Maths.

Tele-Medical Engineering

Computer Assisted Education and Black Literacy

Day 4 - Thursday 4 August 1977

Media, Computers and Design -
H le Roux, Genote & Associates

Computer Aided Design in Architecture
- W Spooner - Dept of Architecture

Computer Aided Design in Urban
Planning - D Burde - Dept of Town and
Regional Planning

DISCUSSION

Tea

Communications for Survival -
K Tomaselli - Audio Visual Consultant
W Spooner - Dept of Architecture

Afternoon

Workshop Computer Aided Design :
A General Introduction

Interactive graphic design in urban
Planning

The Design of Alternative Futures.

Day 5 - Friday 5 August 1977

MEDIA AND CHANGE: THE BUILT ENVIRON-
MENT

1. Cities as a sublimation of the Killing Instinct - Prof. Hammond-Tooke - Dept of Anthropology
2. The City - An externalised model of the Brain - Prof EWN Mallows, Mallows, Louw & Partners
3. The Neutral City - M Siff - Dept of Communication
4. The Wired City - Prof N Patricious - Dept of Town & Regional Planning

SUMMING UP - 1999 - An Odyssey of the Future : Man's Place in the Universe.

- Prof EWN Mallows
- James Clark
- B Spooner

---oOo---

in perspective



CONGRESS '77 GUESTS



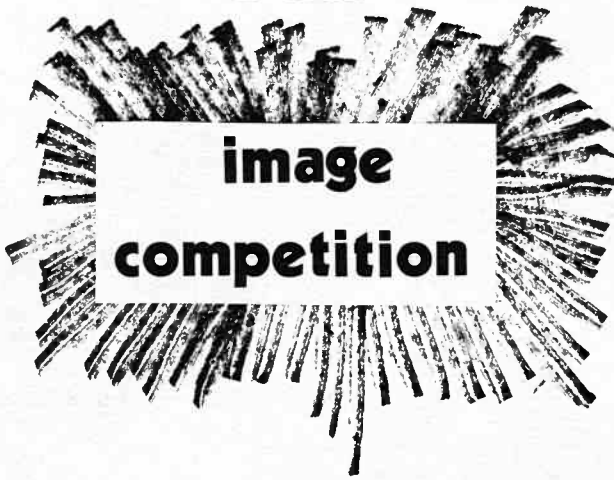
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